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CLOG DANCING MADE EASY.

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THE ELEMENTS AND PRACTICE OF THAT ART ARRANGED, SIMPLIFIED, AND
CORRECTED, WITH EXAMPLES.

BY HENRY TUCKER.

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AND FRANKFORT STREETS.)

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CLOG-DANCING MADE EASY. THE ELEMENTS AND PRACTICE OF THAT ART.

ARRANGED, SIMPLIFIED, AND CORRECTED, WITH EXAMPLES.

By HENRY TUCKER.

GENERAL ADVICE.

Use clogs for all practice , as the learner will experience great difficulty in adapting his steps to clogs after having practised in shoes; the clogs having unyielding wooden soles.

After having mastered the *form* of the step, practise it at any convenient opportunity, though it is much better to have a specified hour each day. Two hours per day is little enough if the student is ambitious of excellence.

EXPLANATION OF TERMS USED IN DESCRIBING STEPS AND FIGURES.

1. Tap .—Strike the floor lightly with the forward part, or "ball," of the foot.

2. Hop .—Raise one foot and spring into the air *from* , and land *on* , the other foot.

2

3. Spring .—Leap or spring up from *both* feet at once; coming down, strike the feet *almost* , but not *quite* at the same time.

4. Shuffle .—First draw two diagrams (with chalk or other material), on the floor, similar to these, viz.:

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Leaving the ends about three inches apart (see figures in diagram). Place the heels on the angles of the diagram and then with both feet “tap,” first No. 1, then No. 2; making the sounds nearly at the same time.

5. The Cross .—This step or figure, has eight motions and their consequent sounds, produced thus:

1st. Tap with the left foot.

2d. Tap with the right foot, lift it up in front, and

3d. Hop on left foot.

4th. Tap the right foot, crossing the left foot in front.

5th. Touch the right heel with the toe of the left foot, then

6th. Hop on the right foot.

7th. Tap with the left foot, and, finally,

8th. Bring it down firmly beside the right.

After becoming *perfectly familiar* with the foregoing explanations, so as to illustrate them *readily by performance* , the student can safely pass on to the following dance, all the steps of which are comparatively easy, having been chosen with especial reference to beginners, or those who are unable to avail themselves of the services of a professional teacher.

DANCE.

First Step. Example.

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1st. Tap with the left foot.

2d. Shuffle with the right.

3

3d. Tap with the right (extending the foot forward).

4th. Tap with the left foot.

5th. Stamp with the right (forward).

Now reverse the above, that is,

1st. Tap with the right foot.

2d. Shuffle with the left.

3d. Tap with the left (extending the foot forward).

4th. Tap with the right foot.

5th. Stamp with the left foot (forward).

Perform this step three times, each way, making six in all; then closing with the “ Break ,” as follows:

“Break.” Example.

1st. Tap the left foot.

2d. Shuffle the right.

3d. Tap the right foot.

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4th. Shuffle the left.

5th. Tap the left.

6th. Shuffle the right.

7th. Tap the right.

8th. Tap the left.

9th. Shuffle the right.

10th. Hop on the left, crossing the right foot over in front of the left, and resting the tip of the toe on the floor.

After practising the foregoing “step” and “break,” until so familiar with it as to be able to perform it *perfect* , and *without hesitation* , pass on to the remaining eleven steps of the clog; *always perfecting one before attempting the next* .

4

Second Step.

1st. Tap the left foot.

2d. Shuffle the right.

3d. Hop on the left foot.

4th. Tap tip of right toe (behind).

5th. Stamp the right foot (in front).

Now *reverse* (as in first step). Then,

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1st. Tap left foot.

2d. Shuffle the right.

3d. Tap the right foot.

4th. Shuffle the left.

5th. Tap left foot.

6th. Shuffle the right.

7th. Hop on left foot.

8th. Tap tip of the right toe behind left foot.

9th. Hop again on left foot.

10th. Tap *twice* with right toe behind left foot.

11th. Hop on the left.

12th. Stamp right foot (in front).

Then reverse the last twelve numbers entirely, thus completing the second step.

Third Step.

1st. Tap left foot.

2d. Shuffle the right.

3d. Tap the right foot.

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4th. Tap the left.

5th. *Sound* the left heel on the floor, throwing right foot forward at the same time, with a motion as if *kicking* something about twenty inches from the floor.

Reverse these numbers, as before, thus leaving the *left* foot in the air. Then,

1st. Tap the left foot in front, *across the right*.

2d. Sound the left heel.

3d. Tap the right foot in front, *across the left*.

4th. Sound the *right* heel.

5th. Tap left foot in front, across the right.

6th. Sound left heel.

7th. Tap right foot in front, across the left.

5

8th. Sound the right heel.

Then *reverse* the *entire* step, ending with a *stamp* in place of last motion.

Fourth Step.

1st. Tap the left foot.

2d. Shuffle the right.

3d. Tap the right foot.

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4th. Shuffle the left.

5th. Tap left foot.

6th. Shuffle the right.

7th. Hop on the left.

8th. Tap the right foot, across behind left foot, bringing left foot around on a line with the right (standing always on the ball of the foot).

9th. Strike heels together.

10th. Sound *both* heels on the floor.

Reverse these numbers and repeat (with reverse) and, at the last step, remain upon the ball of the foot,— *i. e.* , not come down on heels.

N. B.—In clog dancing *never stand with the heels touching the floor* , unless required by the step in use at the moment.

Fifth Step.

1st. Tap left foot.

2d. Shuffle the right.

3d. Tap the right foot.

4th. Tap the left.

5th. Slide quickly back on both feet and make a “cross” (see number 5, Explanations).

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Reverse the above and repeat, ending with the “break,” as explained and illustrated in the first step.

Sixth Step.

1st. Tap the left foot.

2d. Shuffle the right.

3d. Tap right foot.

4th. Shuffle the left.

5th. Tap the left foot.

6th. Tap the right, across in front of she left.

6

7th. Tap the left.

Reverse the above (as illustrated in first step). Then,

8th. Tap the left.

9th. Tap the right. across in front of left.

10th. Tap the left.

Reverse last three numbers and repeat (with reverse). Then,

11th. Tap the left foot.

12th. Shuffle the right.

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13th. Tap the right.

14th. Shuffle the left.

15th. Tap the left.

16th. Tap the right, across in front of the left.

17th. Tap the left.

Reverse the last seven numbers; introduce the “break,” as in first step.

Seventh Step.

1st. Tap the left foot.

2d. Shuffle the right.

3d. Hop on the left.

4th. Tap the *toe* of the right foot (behind).

5th. Hop on left foot.

6th. Stamp right foot (in front).

Reverse these six numbers (same as in first part of second step.)

7th. Tap the left foot.

8th. Shuffle the right.

9th. Hop on the left.

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10th. Tap right foot, across in front of left (resting on the tip).

11th. Hop on the left.

12th. Stamp the right foot (in front).

Reverse the last six numbers; make a “cross” (see example, as before). Reverse the “cross,” then the “break,” as in first step.

Eighth Step.

1st. Tap the left foot.

2d. Shuffle the right.

3d. Tap the right.

7

4th. Shuffle the left.

5th. Tap the left.

6th. Shuffle the right.

7th. Hop on the left.

8th. Shuffle the right.

Reverse, as before, doing it three times each way, making six in all. Then the “break,” as before.

Ninth Step.

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1st. Tap the left foot.

2d. Shuffle the right.

3d. Hop on the left.

4th. Shuffle the right.

5th. Hop on the left.

6th. Tap right foot, across behind the left.

Repeat these numbers six times, then the “break,” as in first step. Then reverse step and also the “break.”

Tenth Step.

1st. Tap the left foot.

2d. Shuffle the right.

3d. Hop on the left foot.

4th. Shuffle the right.

5th. Hop on the left.

6th. Stamp the right.

7th. Tap the left.

8th. Shuffle the right.

9th. Hop on the left.

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10th. Tap the tip of the right toe (behind).

11th. Hop on left.

12th. Stamp the right.

Reverse and repeat ; then do the “break,” as before.

Eleventh Step.

1st. Tap the left foot.

2d. Shuffle the right.

3d. Hop *quickly* on the left foot.

4th. Spring up, striking the heels together, and,

5th. Bring the feet to the floor, one after the other. (See Explanation of the “spring”).

8

6th. Make a “cross.” (See illustration of a “cross,” in Explanation of Terms).

Reverse and repeat; then the “break,” as follows:

1st. Tap the left foot.

2d. Shuffle the right.

3d. Tap the right.

4th. Shuffle the left.

5th. Tap the left.

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6th. Shuffle the right.

7th. Tap the right.

8th. Tap the left.

9th. Spring up.

10th. Striking the heels together (as in the step).

11th. Bring the feet to the floor, one after the other. (See “spring”).

Twelfth Step.

1st. Tap the left foot

2d. Shuffle the right

3d. Hop on the left

4th. Tap the right foot.

5th. Shuffle the left.

6th. Hop on the right.

7th. Tap the left.

8th. Shuffle the right.

9th. Hop on the left.

10th. Tap the right.

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- 11th. Introduce the “cross.” (See Explanation).
- 12th. Reverse the “cross.”
- 13th. Tap the left foot.
- 14th. Spring up, *to the right*.
- 15th. Striking the heels together in the air.
- 16th. Bringing the feet to the floor, one after the other (as in the “spring”).
- 17th. Spring up, *to the left*.
- 18th. Striking the heels together, as before.
- 19th. Bringing the feet to the floor, separate, as before.
- 20th. Turn quite around on the left foot.
- 21st. Stamp the right foot when around again.
- 9
- 22d. Spring up and bring *both* heels to the floor at once.
- 23d. Tap the right foot, carrying it *back* a little.
- 24th. Tap the left, carrying it back.
- 25th. Clap the the hands together *over* the left knee.
- 26th. Then *under* the same.
- 27th. Let the left foot fall easily to the floor.

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This concludes the dance. It will be seen that the steps, though very simple, are somewhat more difficult as the dance progresses. We would, therefore, again call the student's attention to the necessity of being perfect in each element before passing to the next number.

Of course the dancer, having learned these "primary steps," is not compelled to follow the exact routine as given in the foregoing dance.

Having mastered these, he will readily acquire or invent new and more elaborate ones. And here let us observe, that if the student should, at any time, find it easier, or rather, *more natural*, to start a figure or step in a manner different from that herein described, he had best *do it by all means*, as he will be much more likely to achieve success in it.

Again, if, on concluding a step or figure, a graceful pose, or some grotesque attitude suggests itself, *always adopt it*, as you may, in this way, invent or discover a novelty of great value.

Example No. 1.

10

Example No. 2. Oh, Nicodemus.

Example No. 3. Durang's Hornpipe.

11

Example No. 4. The Original "Sailor's Hornpipe."

12 1

GOLDEN SHOWERS. [Copyright, 1875, by Robert M. De Witt.]

A SKETCH FOR TWO CHARACTERS— Pompey *and* Lisa Jane .

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[*Scene, full stage garden. Set cottage R. H. 3d E. A small box or barrel on stage to sit on. Enter Pompey to introductory music. Sits on barrel or box, and lights a small pipe .*]

Pompey .—Just come down to see the apple of my eye, that dear, sweet, bewitching little yellow gal, Lisa Jane! Talk about your Venuses and such trash! You ought to see her. Why, she's so sweet, that she can't go out in the fields without a veil, for fear of the bees lighting on her, she looks so much like a walking rose. Then she says I'm her darling. Hi! I feel like a sunfish just caught. I can't keep still. I think I must be in love. That's her cottage, where she lives with her ma and pa. I wonder if she's home. Oh, my! how I would like to see her; yet my heart beats as if I had a locomotive and train of cars inside my shirt-front.

[*Lisa Jane sings inside cottage .*]

Air —“ *Old Kentucky Home.*”

The sun shines bright in my old Kentucky home, 'Tis summer, the darkies are gay; The corn-top's ripe, and the meadows are in bloom, And the birds make sweet music all the day. The young folks roll on the little cabin floor, All merry, all happy and bright; Bimeby hard times comes a-knocking at the door, Then my old Kentucky home “good night!”

[*Pompey listens attentively . Lisa Jane, at the end of the 1st verse, backs out of the cottage . Pompey joins in the chorus, without being discovered by Lisa Jane until the end .*]

Chorus

Weep no more, my lady, weep no more to-day, For we'll sing one song for my old Kentucky home For my old Kentucky home far away.

Lisa Jane —Is that you, Pompey? [*Gives hand .*] How you frightened me!

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Pompey .—Did I? I take it back. You don't know, Lisa Jane, how glad I am to see you. How've you been? How's ma and pa?

Lisa Jane .—All well, and lively as crickets.

Pompey .—Do you know, Lisa Jane, that I've come down to ask the old couple if they'll have me for a son-in-law?

Lisa Jane .—Oh, go 'way now! For fie! that's very unwrong of you! [*Biting her apron corner* .]

Pompey .—Fact! that's what I came down here for. Took the gravel train early this morning and walked.

Lisa Jane .—Oh, stop your fooling now.

Pompey .—Tell me, now, you don't like any other fellow, do you?

Lisa Jane .—Oh, go 'long!

Pompey .—Do you care for fat Jake?

Lisa Jane .—Now who's been telling you 'bout him?

Pompey .—There! I knew you didn't care for him. Or slim Jim?

Lisa Jane .—Oh, behave! how you like to tease!

Pompey .—I thought I was the only one. You don't know how happy you make me, when you talk like that.

[*The first strain of galop is played very softly . Lisa Jane and Pompey strike positions, and stand perfectly still and listen . At second strain, played very loudly, a burlesque around*

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the stage, both going in opposite directions, until the song begins. At second strain of the song they work to the back of the stage; and at third strain of the song they schottish down to the front again. Dance , &c.]

The complete music copy of " Golden Showers ," with Piano Accompaniment, is published by William A. Pond & Co ., 547 Broadway. Price, 35 cents .

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GOLDEN SHOWERS. [Copyright, 1871, William A. Pond & Co.]

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Written and Composed by James Maas .

Galop. *Arranged for Orchestra and Piano by Wm. Knight .*

4 5 1

THE LITTLE OLD LOG CABIN IN THE LANE [Copyright, 1875, by Robert M. De Witt.]

A SKETCH FOR TWO CHARACTERS— White and Black .

[Scene, a little log cabin . Pomp is seated by the door. As the curtain rises the symphony of the song is played softly .]

Pomp .—How the good ole times am changed! Dare's nobody left about the place to talk to old Pomp now. Massa gone, and missis too. Even my dog has left me. Well, well, I'm only waiting for de summons to come along for poor old Pomp. Many and many a year I've trabbled on de road, and I'm footsore and weary now.

[Enter Henry .]

Henry .—Why, as I live, it's old Pomp! Pomp, don't you know me?

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Pomp .—Yes—no. Why—why, it's Massa Henry!

Henry .—The same. I see your old eyes are good for something yet.

Pomp .—Well, well, war did ye come from?

Henry .—Oh, I've been traveling up and down the world for the last seven or eight years. But how is everything on the old plantation?

Pomp .—All gone to ruin. Everybody 'cept me gone dead.

Henry .—Cheer up, old friend. Why, you used to be as lively as a cricket. No song was as gay as yours on the old plantation. Where's the old banjo?

Pomp .—Hangs up on the wall; I haven't the heart to pick on de strings any more.

Henry .—Come, Uncle Pomp, sing us a song. Maybe 'twill rouse you up. Tell me something about the old home.

Pomp .—Well, well, Massa Henry, I can't sing like I used to, but I'll try.

[*The music plays “The Little Old Log Cabin.” Pomp is assisted on his feet by Henry . They come forward, and Pomp sings. At the end of each chorus Pomp listens to the dance with is played, and after one or two efforts he throws aside his hat, and commences the step. At the conclusion of the song he is completely tired out, and is assisted to the door of the cabin by Henry . The dance is played softly until the curtain falls .*]

2

THE LITTLE OLD LOG CABIN IN THE LANE. [Copyright, 1875, by J. C. Chamberlain.]

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Written by Grace Carleton . Arr. by J. C. Chamberlain .

The complete music of " The Old Log Cabin ," with the Piano Accompaniment, is published by Wm. E. Millet & Son , 437½ Broadway, New York. Price, 40 cents .

3 4

Oh, I once was happy all the day, and never knew a care, And my good old wife she wandered by my side; Our little home was humble, but happiness was there,— 'Twas the sweetest spot in all the world so wide. Now 'tis sinking to decay, and all is dark and sad, And I hear upon the roof the falling rain; E'en the banjo now is silent, that once made my heart so glad, In my little old log cabin in the lane.

Cho .—Ah, yes, I'm old and feeble now, &c.

So I'll totter to my journey's end, and try to do my best, Though I'm sad and weary-hearted all the day; The angels soon will call me, I soon will be at rest In that bright and happy home so far away. Still I linger by the door, and try to sing my song As I used to do among the sugar cane; And I'm waiting for the summons, and it soon will come along, To my little old log cabin in the lane.

Cho .—Ah, yes, I'm old and feeble now, &c.

1

MY GAL. [Copyright, 1875, by Robert M. De Witt.]

A SKETCH FOR TWO CHARACTERS— Dressed Alike .

[*Scene, a street. Enter Augustus , who looks around as if expecting some one. He is dressed as a fop .*]

Augustus .—I wonder where she can be? She made an appointment to meet me here precisely at eight. It's past that now. I wonder if she will disappoint me? No; I don't believe

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she will, for I flatter myself I have won that palpitating little heart of hers. Oh, she's a beauty! Nobody else stands a show to win her from me. Why, she wouldn't look at another chap. I'm her only beau. Where can she be? Girls are always late. Hello! I wonder who this is? He looks enough like me to be my twin.

[*Enter Adolphus .*]

Adolphus .—She said she'd be here at eight. I hope she's not going to disappoint. I never knew her to break her promise. Oh, she's just the sweetest little angel out of paradise! Such eyes! Such hair! And then she loves me so. She calls me pet and sugar-plum, and all sweet cognomens like these. Then the best of it is she won't even look at any other fellow. [*Sees Augustus .*] Hello! [*Aside .*] I wonder what he's dodging around here for. Why, he's got into my clothes. I'll accost his royal highness. How do you do, stranger?

Augustus .—I'm lively, thank you. What's the news?

Adolphus .—Oh, nothing., You didn't happen to see a pretty little gal passing by here, did you?

Augustus .—What sort of a gal? Tall, short, slim, stout, or otherwise?

Adolphus —Well, I guess otherwise.

Augustus .—No. I was looking for a little gal myself.

Adolphus .—Yes; what kind of a looking gal is she?

Augustus .—Oh, she's not very tall, dark eyes, lovely ringlets, dimpled chin, and pearly teeth. She was to meet me here at eight.

Adolphus .—(*aside*).— I begin to smell a mice.

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Augustus .—She never failed to keep her appointment 2 before. I guess she'll come along soon. [*Begins to draw on gloves .*]

Adolphus (*draws on gloves of the same color*).—I guess she'll be here. What's your gal's name?

Augustus .—Melinda Jane.

Adolphus .—O heavens! that's my gal's name!

Augustus .—Your gal's name? Do you mean to say you know my Melinda Jane?

Adolphus .— *Your* Melinda Jane?

Augustus .—Yes; *my* Melinda Jane!

Adolphus .—Why, I guess not; she's going to meet me here at eight.

Augustus .—She promised to meet me, too

Adolphus .—Oh, I guess not!

Augustus .—Oh, I guess yes!

Adolphus .—Oh, no!

Augustus .—Oh, yes!

Adolphus .—She says I'm her only beau.

Augustus .—She says she'll expire for me.

Adolphus .—Oh, go 'way, child.

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Augustus .—Shrimp, depart!

Adolphus .—She's *my* gal, anyhow.

Augustus .—I say she's *my* gal.

Adolphus .—She's *mine* !

Augustus .—She's mine!

[*Prelude to song , “My Gal.” At the commencement of the first strain both strike positions, then come forward, and sing verse and verse alternately. Both join in the chorus. Then dance. Exit in opposite directions .*]

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3

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Written and Composed by Walter Bray .

Introduction. Moderato .

4 5

My coal-black love, she's lively as a cricket, She can dance, she can shout; And you ought to see dat old mule prance, When I drive my Chloe out. She can wash, she can bake, she can hoe de corn, She can pick de cotton, it am true; She can rock de cradle, and sing de song, And make de hoecake too.

Cho . We'll dance, &c.

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Now, white folks all, take my advice, And remember what I say, Get married all, as I have done, For I feel so good to-day; With my Chloe sitting by my side I'm happy as a king, I know; I'll tap de tambo, we'll sing de chorus, And bid you all adieu.

Cho . We'll dance, &c.

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